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MENDELSSOHN'S  
War March & Quartet,  
IN  
ATHALIE,

ARRANGED FOR THE

Harp and Piano,

and dedicated to

Miss Louther & Miss Constantia Louther,  
or

J. BALSIR CHATTERTON.

Harpist to Her Majesty,

and Professor at the Royal Academy.

Ent. Sta. Hall.

Price 4/

LONDON

Published by EWER & CO.

Newgate St.

LEIPZIG,

BREITKOPF & HAERTEL.



WAR MARCH OF THE PRIESTS

IN ATHALIE.

MENDELSSOHN. Op: 74.

ALLEGRO  
VIVACE.

The first system of musical notation is for a piano piece in C major, 2/4 time. It consists of two staves. The upper staff begins with a treble clef and a common time signature, followed by a C-clef and a common time signature. The lower staff begins with a bass clef and a common time signature. The music is marked with a piano (p) dynamic and a crescendo (Cres.) marking. The tempo is indicated as ALLEGRO VIVACE. The first system contains several measures of music, including a triplet of eighth notes in the upper staff.

The second system of musical notation continues the piece. It features a variety of rhythmic patterns, including triplets and sixteenth notes. The dynamics range from piano (p) to fortissimo (f). The tempo remains ALLEGRO VIVACE. The system concludes with a double bar line and a repeat sign.

The third system of musical notation continues the piece. It features a variety of rhythmic patterns, including triplets and sixteenth notes. The dynamics range from piano (p) to fortissimo (f). The tempo remains ALLEGRO VIVACE. The system concludes with a double bar line and a repeat sign.

The fourth system of musical notation continues the piece. It features a variety of rhythmic patterns, including triplets and sixteenth notes. The dynamics range from piano (p) to fortissimo (f). The tempo remains ALLEGRO VIVACE. The system concludes with a double bar line and a repeat sign.

The fifth system of musical notation continues the piece. It features a variety of rhythmic patterns, including triplets and sixteenth notes. The dynamics range from piano (p) to fortissimo (f). The tempo remains ALLEGRO VIVACE. The system concludes with a double bar line and a repeat sign.



PIANO.

3

First system of musical notation for the piano part, featuring a grand staff with treble and bass clefs. The music consists of chords and triplets. Handwritten numbers 2, 4, 4, 2, 4, 3, 4 are above the treble staff. Dynamic markings include *mf* and *Cres.*

Second system of musical notation, continuing the piano part. It includes various triplet markings and dynamic changes from *f* to *mf* to *ff*.

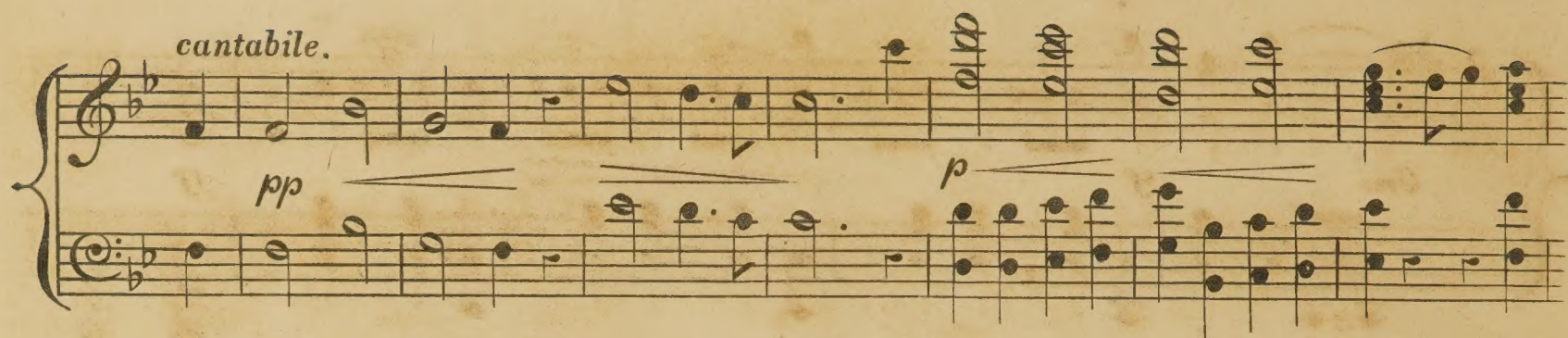
Third system of musical notation, showing a continuation of the piano part with triplets and a final *ff* dynamic marking.

Fourth system of musical notation, featuring a change in tempo or style indicated by a *fz* (forzando) marking and a shift to a more melodic line in the treble staff.

Fifth system of musical notation, concluding the piano part with a *f martellando* marking, indicating a strong, percussive playing style.



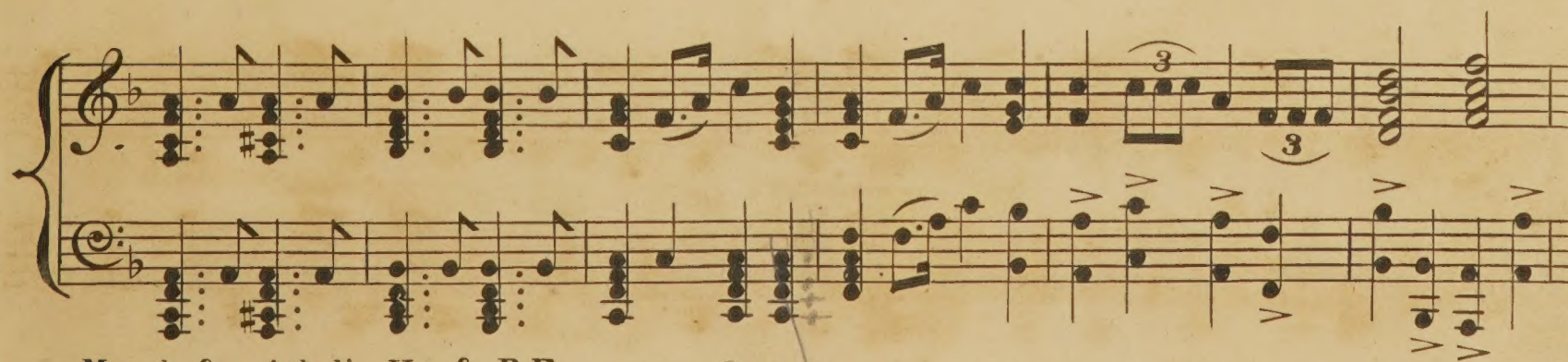
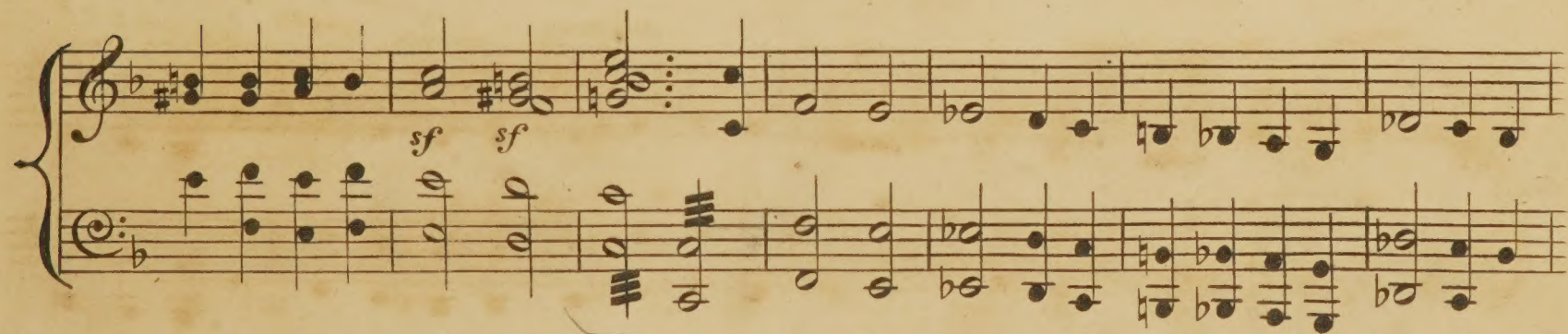
*cantabile.*



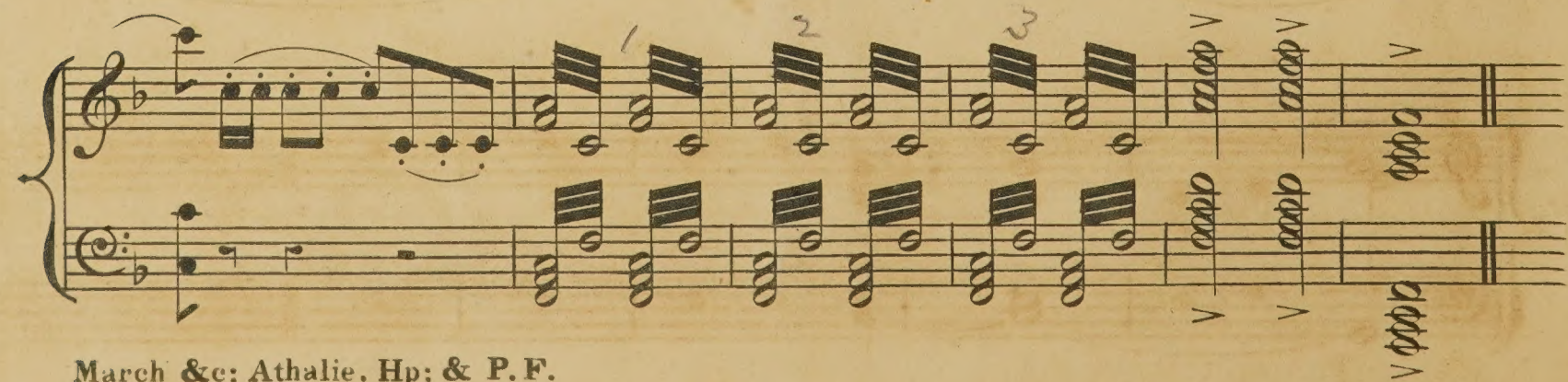
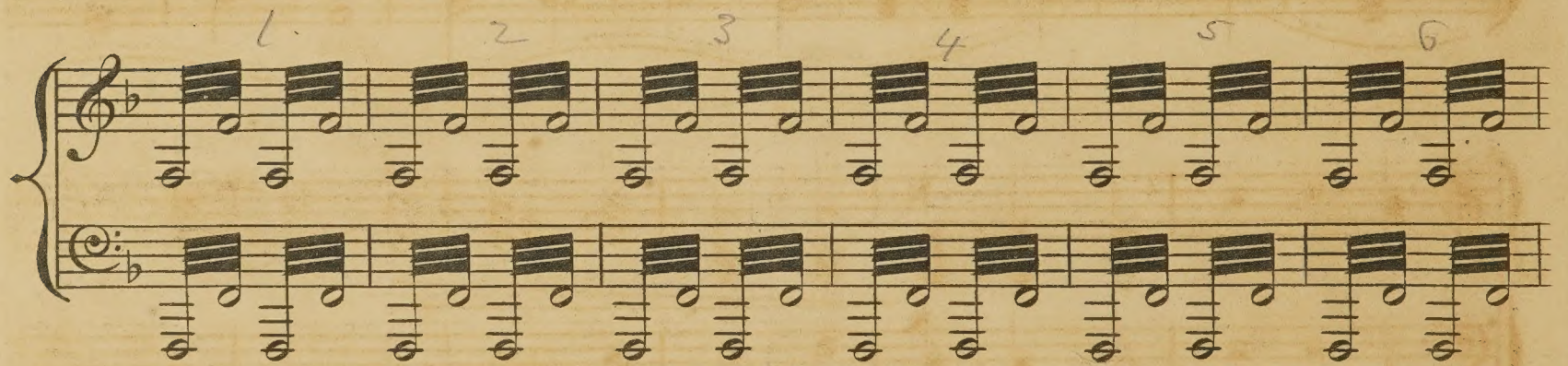
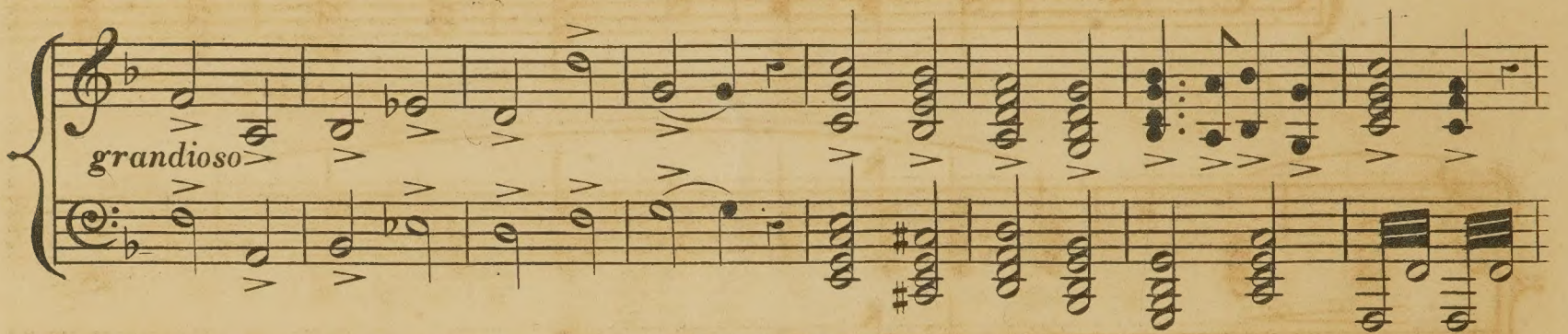
*Gres*













## QUARTETT IN ATHALIE.

*amoroso.*

ANDANTE.

*pp*

The musical score consists of six systems of piano accompaniment for four voices. Each system is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first system is marked 'amoroso.' and 'pp'. The music is in C major and 4/4 time. The first system includes a '63' marking above the treble staff. The score concludes with a double bar line at the end of the sixth system.



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Do. do.	35	0

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First Symphony, Op. 11, in C minor, arr.	3	0
Gr. Sonata, Op. 12, in E flat, arr.	8	6
Canzonetta, from do.	5	6
Do. do.	1	6

Second VI. Quartett, Op. 13, in A minor, arr.	s.	d.
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First Symphony, Op. 11, in C minor	2	6
Second do.	2	6
Seventeen Variations serieuses, Op. 54	7	6
Original Melodies (Lieder ohne Worte):		
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Book 5, Op. 62	5	0
Book 6, Op. 67	6	0
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Scherzo	1	0
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